British Film Departments Write Congratulate Digest for the King's Memorial Issue Idea

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

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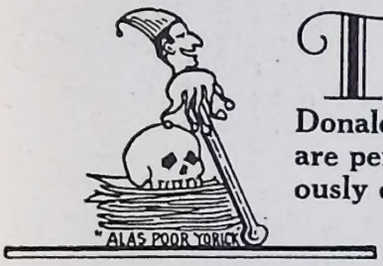
"ROSE MARIE"



THE critics and the public are agreed that Jeanette MacDonald and Nelson Eddy are perfectly, and harmoniously cast in "Rose Marie". It is nice to have the critical and non-critical human Units of Humanity agreed.

Since Leo, the Lion, has had his voice cultivated, he has frequently broken out in song, but never more melodiously than in "Rose Marie".

For many years "Rose Marie, I Love You", — "Ah Sweet Mystery of Life", have been favorites. "The Indian Love Song" has been sung in more bathrooms, by budding tenors and sopranos than we can count.

Its melody, which sustains itself on the word "you", going up the scale with that Love-call, how many of us have shaken the plumbing fixtures with its crescendo. Glorious lyrics, glorious strains, glorious refrains.

Van Dyke maintained the story element with dramatic surety of effect. The songs blend into the action of the swing of this love-lyric, without impeding its drama-movement.

Jeanette MacDonald again sings herself to fame. Nelson Eddy shares the stellar honours, giving the lustre and appealing quality of his voice to songs which everyone has learned to love.

Of course, the Canadian background, with its Red Feathers, Totem Poles, North West Mounties, gives "Rose Marie", a home flavour, but such beauty of setting, such colorful environment possesses that quality of entertainment, which like Love that laughs at locksmiths, eliminates geographical boundaries, making "Rose Marie" every man's and woman's pleasure, irrespective of their language or nationality.

FIVE STARS FOR STAR

THE Toronto Daily Star's Fresh Air Fund, which takes care of thousands of little children each summer, providing a very necessary holiday at a summer camp for these little ones, had a substantial sum added to its fund when the Famous Players Canadian Corporation and Twentieth Century-Fox combined their philanthropic effort, the former in donating the Uptown Theatre for a special presentation of "The Country Doctor", featuring the five little big stars, Canada's world-miracle children, the Dionne Quintuplets, at advanced prices, top $1.50; and the latter by donating the recently produced picture "The Country Doctor", made by the Twentieth Century-Fox.

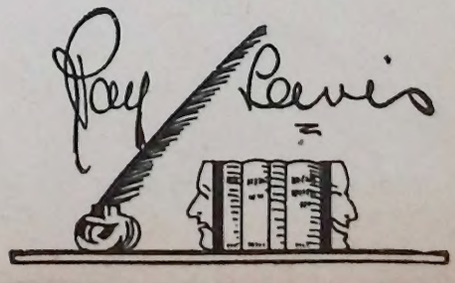
The theatre was literally packed. Mr. Jack Arthur, Manager of the Uptown Theatre, introduced His Worship Mayor McBride, who officiated for the Hon. David Croll, Minister of Welfare, and who represents the Government as one of the guardians of these famous babies.

His Worship, the Mayor, introduced Dr. Allan Dafoe, as The Country Doctor, and the inspiration for the picture.

Dr. Allan Dafoe in his usual modest Canadian manner, explained that the picture was not a dedication to him, or his services, but an appreciation of the Country Doctor generally, the latter who was virtually a tradition of Canada as much as the Royal Canadian Mounted Police.

The picture will be reviewed in next week's issue of The Digest. Needless for The Digest to announce that it is in the million dollar earning class if money means anything to you.

The Quintuplets are a thrill, but in addition, the story, and the cast, the comedy, and the Grim Realities of the Northland, the locale for the story, these combine to make a full course service of entertainment, augmented by the spice of five of the most interesting little women in the world.



RAY PRESENTS

RAY LEWIS

THE Industry of Motion Pictures should have a very warm place in its heart for the Warner Bros., who have given this Industry of ours, several world-famous pictures, with reactions which reached all the educational tributaries of the world.

We all remember Al Jolson's "Jazz Singer", which stirred us to the very foundations of our Motion Picture Structure. Sounding a new keyboard of picture activity.

We remember "Disraeli", which came at a most opportune time, and gave us such a dignified and respectable name among the High Brows, and the Arts and Letters Associations. "I Am a Fugitive From a Chain Gang", with Paul Muni, which planted us deep in the soil as Apostles of Reform. "Midsummer Night's Dream" was another milestone, giving the Screen Shakespeare, as it had never been produced, and incidentally introducing that great producer, Max Reinhardt, to the Screen's millions of followers.

Now we come to the "Story of Louis Pasteur". This picture is one of the Screen's most notable tributes to that master scientist and philanthropist, that saviour of millions of human lives, Louis Pasteur, who fought his battle against armies of germs, the enemies of Mankind, with those whom he wished to save, oftimes, under the Cloak of Medicine, armed with swords of ridicule, tradition, precedents, formulas, against him.

It is not only the Screen's monument to Pasteur, but a Monument to an Industry, which recalls to the World of Medicine, and Civilization, what it owes to the genius and devotion of one man.

THE story is a tragic one, beautifully told, and when Pathos and Tragedy blend into dramatic values, and characters take on the visage of God's supermen and women, here is a source, or centre of interest which is unrivalled.

The date is 1860, the location is Paris. Medicine arrayed against this Discovery, that germs are the great Destroyers of Life. The Empress Eugenie believes; the Emperor, influenced by a group of leading physicians, is convinced that Pasteur is a charlatan, a fakir, and Pasteur is exiled, through the force of public opinion, from Paris.

Lambs for the slaughter, literally speaking, these next come into the picture. Ten years later France is to pay her Indemnity Debt of War to Germany, in sheep, but the Lambs of France are dying from anthrax, save those which Pasteur has inoculated with his vaccine.

This directs the attention of the government, and the medical profession, the scientists, to Pasteur, and fame comes at last to him with recognition.

His next Crusade for the preservation of Life is directed in a Combat with Hydrophobia, and again the Mad Dogs of Medicine give him curt courtesy and briefer consideration. But again he conquers, and the Pasteur treatment makes world history. Paul Muni as Pasteur is magnificent. His performance surely gives him a niche in the Screen's Hall of Fame.

The lovely Josephine Hutchinson in the role of wife, plays with dignity, with tenderness, with a sympathetic understanding of this noble man's character.

WARNER BROS. have given the story an excellent cast of players, and William Dieterle directed the picture into a tense and heart-appealing drama. The screen adaptation has been done by Sheridan Gibney and Pierre Collings.

The screening of "The Story of Louis Pasteur" was a daring adventure, it necessitated a flight to heights. Warner Bros. took a deep breath and soared majestically.

But here is no Ambrosial Draught to be quaffed by those who sit upon Mount Olympus, here is Entertainment value, as thrilling as was "I Am a Fugitive From a Chain Gang", as tense as "G Men". Here is a real movie thriller, the difference between it and other thrillers is that it is Real, and because of this quality, we, who have heard of Pasteur, those who never heard of him, will now never forget him.

While I am on the subject of Louis Pasteur, I move gracefully and easily to Universal's "Magnificent Obsession", with Irene Dunne and Robert Taylor. Perhaps, I am reminded of "Magnificent Obsession", because it too, has a famous man of medicine in its story.

Irene Dunne is superb in this picture which has an appeal so irresistibly pathetic, that all the tears which you have kept unshed, will find their release, beautifully spoiling your blackened and lengthened eyelashes, fair ladies.

A NOTED surgeon drowns, and cannot be revived, because the only pulmotor for such service is being utilized to restore to life, one Robert Taylor, the proverbial playboy of Society, the latter, who, while in an intoxicated state falls into the water from off his yacht. Life brings the playboy and the widow of the dead surgeon together, but the widow (Irene Dunne), is not interested in Taylor.

A friend tells Taylor that he is indirectly responsible for the death of the famous surgeon, which adds to his interest in the widow. They again meet. Taylor persuades the widow to permit him to drive her home from a party at which they were guests.

(Continued on page 10)

Victor McLaglen in RKO's Powerful Drama "The Informer" Wins Academy Award Best Performance 1936

Reprinted from Toronto Daily Star, March 3, 1936.

British Slow in Business Thinks Mrs. Joshua Smith

Special article by George Chamberlain, Feature Writer for Toronto Daily Star.

"MRS. JOSHUA SMITH came home today. She had been in England seven months. She had discussed Canada's trade treaties and Canada's prime minister with Margot Asquith. Beverley Baxter had told her he wanted to come back and live in Canada. Walter Huston had asked her to give his regards to Yonge St. She had stood at the gates of Buckingham Palace when the King died. She had seen the sun shining on the blond hair of the new King at Paddington station. She had touched six pence worth of violets that some English woman had brought to Windsor to lay at the King's bier.

She had walked and talked with British movie magnates who told her that 5,000 more movie houses will be built in Britain within the next five years. Socialist members of parliament had told her that King Edward VIII intends to inaugurate social reforms far more drastic than any labor government ever thought of. H. G. Wells had told her that the movies were "the greatest of the living arts to-day." Alexander Korda had demonstrated how he draws ability out of actors. She had talked with Hon. Vincent Massey in Canada House. She had discussed British movies with Hon. Anthony Asquith.

She came home with one strong determination, that she and her famous artist husband will in future spend half a year in England and half in Canada. Joshua Smith preceded his wife home a few days ago and they were reunited to-day in a top-floor suite in the Royal York hotel.

"The English are far too insular in their international relations; they have too much caste in their social life; they are unsystematic and slow in business; but not for all the money in the world would I ever give up the loveliness of the English country-side," said Mrs. Smith, who is professionally known as Ray Lewis, editor of the Motion Picture Digest, and who won recognition in Canada for her pioneering in bringing British films to Canada.

Was at Palace Gates

SHE talked about the night the King died. "I hadn't any radio in my flat, so late in the evening when the bulletins said the King's strength was ebbing away, I got a taxi and went straight to Buckingham Palace," she relates. "I knew that the latest bulletin would be posted there. The gateway was crowded with thousands of people. Many of them in evening clothes. At 12.05 a.m. an official in the household came out, and whispered something to one of the guards at the gate. Instantly the word spread 'The King is dead'. It grew in waves. The news swept over the crowd. When it reached me it had increased in volume into a crescendo. No one moved. They didn't believe the news. They hoped for some miracle. And then they cried. Many knelt on the sidewalk and prayed. Then they broke up into groups and talked about the King."

She had lined up with the millions of others to watch the King's funeral. "Never has there been such a demonstration of love," she declared. "They talked about the King as they would about a father. Everyone wore black. The windows were filled with black. Where I stood there were no soldiers or police guarding the new King and his brothers and a group of European royalty. I overheard an officer of the Coldstream guards telling his men to disobey his own orders to "present arms" lest they injure women in the crowds. I saw St. John Ambulance Corps men doing a magnificent piece of work looking after those who fainted. Every few minutes they would pass a bottle of smelling salts around and ask 'Anybody feeling badly'?"

The King died on Tuesday. The following Saturday Mrs. Smith went to Windsor. "I went to see the wreaths, but I stayed to learn of the true esteem of the British people, for in a prominent place among the wreaths were many little bouquets of violets, and some lilies of the valley. Poor men and women had brought them from London on the bus, to lay somewhere near the King. And all the flowers were just as fresh as they were on the day of the funeral. That is England. It had rained on them, and the dewy atmosphere had kept them fresh. That's why the English countryside is so beautiful, I guess. Oh dear, I wish Canadian countryside was not so drab

Margot Talked

AT a dinner at the home of Hon. Anthony Asquith, she sat next to the Hon. Anthony, but didn't get a chance to talk to him much, because Margot Asquith dominated the whole dinner conversation, she said. "She is a most amiable hostess," Mrs. Smith said. "She stands as erectly as a rod of iron, and her conversation is so brilliant and vivacious she is usually the centre of attraction. She told me how she admired Canada's premier, Rt. Hon. Mackenzie King. She's a thorough free trader, you know. She told me that Canada ought not to tie England up to any treaties that might interfere with Britain making treaties with foreign countries."

Later that week she interviewed the Hon. Anthony Asquith, whom she described as an "idealist, with a commercial sense." Korda's leading assistant, Max Schach, had told her that Asquith will one day be one of England's leading movie directors. He had already produced "Tell England" and "Moscow Nights," and had a trick idea, Mrs. Smith said, of "making inanimate things interpret what was going on in the minds of the movie actors."

Others had told her in England that Shakespeare hasn't any place on the screen, Mrs. Smith related, but Walter Huston, playing the lead in "Rhodes, the Empire Builder", had insisted that Shakespeare really understood the common people, and thus would be enjoyed by them. "He told me to give his regards to Yonge St.," she said.

Lacked Scenario Writers

BRITISH movies lacked publicity sense, Mrs. Smith thought. And they lacked scenario writers. And producers hadn't yet learned to give authors a place in the direction of movies. But withal, Mrs. Smith said that "Gaumont and London Films were producing movie pictures quite on the par with the best from Hollywood." The other companies, she thought, lagged a bit. British suburban movie houses were far more luxurious than the best downtown houses in Canada and United States, Mrs. Smith said. British movies were finding a market in Europe, she said. The general industry was "where Hollywood was 15 years ago," she said.

Mrs. Smith had a long talk with Beverley Baxter while in England. "He has thrown away two fortunes, and now is making $2,000 a year as a member of

(Continued on page 10)

Dolores Costello Barrymore Makes Personal Hit in "Little Lord Faunterloy" with Freddie Bartholomew

THE CANADIAN MOVING PICTURE DIGEST
259 SPADINA AVENUE
TORONTO, CANADA

OFFICE OF THE PRESIDENT
RAY LEWIS

HIS LATE MAJESTY
KING GEORGE V

DIGEST'S
MEMORIAL NUMBER

March 4, 1936

Dear Sir,

May I bring to your attention, that it is the purpose of the Canadian Moving Picture Digest, to publish a Memorial Issue, in memory of His Late Majesty, King George V, as a medium through which the Film Industry, both in America and in Great Britain, may be able to express a personal message, published through the Canadian Moving Picture Digest, which is the only British moving picture publication in America. Will you please send the Canadian Moving Picture Digest, Office, 259 Spadina Avenue, your personal message, in an impression of your own reactions to the personality of His Late Majesty, King George V. Any event, or incident, which particularly impressed you during the years of his reign. Also, any memory you may have of an incident associated with the Royal Family. It is the personal touch in this message which I desire. Please make your message short, not over 50 lines.

We are also publishing, special full page messages which our artist has designed for the Memorial Issue. The subject matter, on this page will be the Memorial drawing, and your Message of Condolence.

This Memorial Issue will be one, which you will wish to treasure, since it will contain over 25 pages of illustrations, picturing events during the twenty-five years of His Late Majesty's reign. There will be a feature story written by the editor of the Canadian Moving Picture Digest, "From Sandringham to Windsor," relating her experiences and reactions, while she was in London, to the ceremonies of respect, as these transpired, from January 20th to Tuesday, January 28th.

The inspiration, for the publishing of the Memorial Issue, is motivated, not only by our desire to give the industry of Motion Pictures an opportunity to express itself, in respect to the passing away of this much beloved King, but to further cement and commemorate the friendly relationship, and co-operation, which His Late Majesty, and Queen Mary, including the members of the Royal Family, have always shown towards the industry of Motion Pictures.

The Digest Memorial issue will be published Saturday, April 4th, 1936. The change of the date of publication is in response to several requests from members of our industry in England, who wish to be represented in this Memorial Number.

All tributes and messages should reach the Toronto office of the Digest not later than Saturday, March 28th.

Yours sincerely,

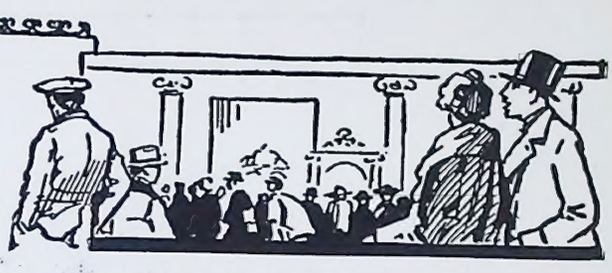
Ray Lewis

"THINGS

KORDA'S STAGG

by DENNI

Special Review to The



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"THINGS TO COME" is the crowning achievement the distinguished career of our esteemed and va able Mr. Korda.

His picturization of H. G. Wells' vision of the futu is the most staggering piece of sheer screencraft I ha ever witnessed. In saying this I fully realize that I myself open to suspicion. You may think I exaggera Let me hasten to assure you that I do nothing of kind; that what I spread here is the cold and sober thrilling truth.

For not only is this "Things to Come" an astound triumph of intelligent film spectacles, and of techn imaginative resources, hitherto unequalled by anything cinema has produced, but categorically speaking it re sents a gigantic milestone in the history of the mov picture. It will be remembered and talked about in ye to come just as the previous landmarks, "Birth o Nation" and "The Four Horsemen of the Apocalyp are remembered and discussed today.

"Things to Come" stands as a monument to the gr ness of one man who, by his courage and daring in interests of cinematic advancement, has gained for h self a place in the sun which he can share with Grif and with Griffith only.

Korda's two hour peep into the political and so history of mankind during the next hundred years wo have taxed even the tremendous resources of Hollyw But when we consider that this film is the achievemen a British studio one is gratified at this final, undeni proof that screen spectacle and the equipment and br for its realization is no longer the monopoly of any country, but the common lot of London and Hollyw

It is perhaps the greatest tribute that one can Korda to say that he has brought to the cinema a m and intelligence and a cultural influence that is invalu to the motion picture's progress. Films like "He VIII", "The Ghost Goes West" and "The Sca Pimpernel" have all borne the stamp of a creative telligence as well as a shrewd understanding of en tainment values. That these subjects have appealed t types of theatregoers is proven by the box-office reco

With the inspiration born of sheer genius Korda quietly stepped into the circle of a select few who h been carefully raising the standards of screen entert ment without once sacrificing popular appeal. "Things to Come", for example, remains sufficiently telligent thematically and normally to set the machin of our thought in motion. Yet for those who do want to think he has fashioned a spectacle calculated rouse the most middle-western of middle-west mentalities.

Opening with the sweeping and shatteringly vi scenes of a 20-years world war, the picture proceeds depict with ruthless savagery and appalling realism destruction of Everytown. Civilization is wiped Utter desolation and misery takes its place. When war ceases pestilence takes a hand in the destruction most of the survivors. Barbarism returns to a world ruled by savage war lords who dictate and behave Hitlers and Mussolinis.

But as time moves on a new power is introdu by a group of progressive-minded airmen. Dictators suppressed and the task of reconstruction begins. N

Fred Astaire and Ginger Roger Busin

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But Van Dyke demanded a deeper bass voice than the one engaged in the chorus. He remembered the "Sweet Adeline" quartets in which he and Huston had sung — and conscripted the stage star's bass voice for the recording.

The script for the second production on the Pickford-Lasky schedule, following "One Rainy Afternoon", is nearing completion under the authorship of Roy James and James Seymour. This film will have Nino Martini, opera star, in the leading role, and is now tentatively known as "Tonight, Lover, Tonight".

According to a cable received by Arthur A. Lee, vice-president of GB, "Doomed Cargo", a special feature co-starring Edmund Lowe and Constance Cummings, has gone into production at the company's Shepherd's Bush Studios. Albert de Courville, who was recently signed to a new term contract, will direct.

Toronto Theatres

nager Jules Bernstein — Jean Harlow in "Riff Raff", a Metro- ayer production.

nager D. Krendal — "Dangerous", with Bette Davis and one, a Warner Bros.-First National production; and "Millions aramount picture.

lanager Jack Arthur — "The Petrified Forest", with Leslie nd Bette Davis, Warner Bros.-First National production.

Manager Tom Daley — Charlie Chaplin in "Modern Times", rough United Artists.

nager Jerry Shea — Edward Everett Horton in "Her Master's aramount feature.

is One of the Best of Jessie Matthews' Pictures"—Ray Lewis

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MEMO

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Ray Presents

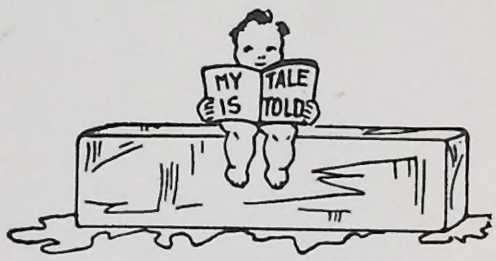
(Continued from page 4)

Taylor, instead of driving his guest home, heads for park, and the widow in anger leaves his car, and is uck by a passing automobile, the accident leaving her id.

Taylor becomes her devoted slave and also interests iself in the study of medicine and surgery. The widow 's in love with her new friend whom she does not ow as Taylor, and finally he persuades her to go to is for a consultation, which she does, only to learn her case is hopeless. Taylor reveals his identity, the widow, fearing to become a handicap, and a den to him, disappears. Several years later Taylor s her again. He is now a noted surgeon, and he rates upon the widow, restoring her sight. The finale reunion of these long-suffering lovers. Lloyd C. iglas is responsible for the novel, which was adapted the screen by Victor Heerman, Sarah Y. Mason and rge O'Neil.

JOHN M. STAHL directed the picture with his skilful and unfailing touch. Robert Taylor as the persistent surgeon-lover, does fine work.

It may be that "Magnificent Obsession" is a an's picture, but I saw many men reach into their ets for their handkerchiefs, and they were as much ed by the tragic appeal of this very human story, as the capacity audience of women.



London Slow in Business

(Continued from page 7)

iament, and is a director of a movie company. H ats to come to Canada and stay here."

t was good, she had found, to meet Hon. Vincer sey in Canada House as Canada's high commissione nadians can be proud of Mr. Massey. It is a splendi g to show the Brtish that we can produce men wh more than sit on a box and fish through the ice said. "Mr. Massey is an accomplished diplomat, on of the arts, and a painter himself of some ability While in England, Mrs. Smith discussed moving pi s with most of the big officials in the industry. "Th red me that within five years Britain will have 5,0(e movie houses than they now have. I never sa building development. Whole cities are going around London. Where a few years ago Wembl ed like a suburb, it is now a fully-grown city."

In her talk with H. G. Wells, Mrs. Smith suggest he turn "Mr. Britling Sees It Through" into a mov told him he should have Mr. Britling see it throu peace-time, too, and he told me he thought it was d idea," Mrs. Smith said.

She had seen King Edward VIII twice while she w rseas. "Once, I saw him while he stood, barehead Paddington, waiting for the train with his fathe y on it. The sun was shining on his blonde hair, a looked very young. Then I saw him again, a w ore his father died. He was getting out of a car nd Noel Coward's play. I never saw him l lthier and finer. He is a great King, and Engl es him."

e Wins Academy Award Best os. "Dangerous"

Show Business

Loy-Montgomery Teamed in "Love on the Run"

To Robert Montgomery and Myrna Loy has fallen one of the choicest co-starring assignments of the year. They are to be teamed in Metro-Goldwyn-Mayer's "Love on the Run".

Montgomery and Miss Loy have proved to be such an ideal screen couple in "Petticoat Fever", each possessing individual styles of light humor, that the studio selected them to head the important cast in the new picture.

The story tells of the adventures of an American news correspondent, stationed in London, and a duchess who is seeking to escape from an unwelcome marriage.

The action speeds through London, Paris, and other Continental cities by plane and other devices that keep the correspondent and the duchess just beyond the reach of Scotland Yard in a series of hilarious experiences.

As soon as Buck Jones, Universal's western star, completes a story which he wrote himself, entitled "Banished", he will start on Universal's lead-off serial for next season. This serial, the first of four, is entitled "The Phantom Rider" and is now being put in continuity form by Ella O'Neill, George Plympton, Basil Dickey and Henry MacRae, Universal's veteran serial producer, "The Phantom Rider" will be Henry MacRae's sixty-second serial production.

Four Feature Films for Release in April

Warner Bros. and First National Pictures announce that four important feature films will be released during the month of April. The First, April 4th, will be "Road Gang", the sensational First National picture of prison camp life now playing a pre-release engagement at the Strand Theatre. The cast is headed by Donald Woods and Kay Linaker. On April 11th will come "The Singing Kid", another First National production which is Al Jolson's newest starring vehicle. "The Singing Kid" is a musical extravaganza produced on the most elaborate scale. April 18th is the national release date for "Brides Are Like That", which features Ross Alexander and Anita Louise. This also is a First National film. On the 25th, Warner Bros. are to release "I Married A Doctor", with Pat O'Brien and Josephine Hutchinson, the picture being based on a novel by Sinclair Lewis.

In Production at RKO Radio Studios

Two important film productions, "Mary of Scotland" and "Special Investigator", went before the cameras at the RKO Radio Studios this week.

"Mary of Scotland," Dudley Nichols' adaptation of Maxwell Anderson's stage success, co-stars Katharine Hepburn and Fredric March under the direction of John Ford.

Richard Dix is the star of "Special Investigator", a story by Erle Stanley Gardner. Louis King directs this outdoor drama,

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The script for the second production on the Pickford-Lasky schedule, following "One Rainy Afternoon", is nearing completion under the authorship of Roy James and James Seymour. This film will have Nino Martini, opera star, in the leading role, and is now tentatively known as "Tonight, Lover, Tonight".

According to a cable received by Arthur A. Lee, vice-president of GB, "Doomed Cargo", a special feature co-starring Edmund Lowe and Constance Cummings, has gone into production at the company's Shepherd's Bush Studios. Albert de Courville, who was recently signed to a new term contract, will direct.

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LOEW'S—Manager Jules Bernstein — Jean Harlow in "Riff Raff", a Metro-Goldwyn-Mayer production.

TIVOLI—Manager D. Krendal — "Dangerous", with Bette Davis and Franchot Tone, a Warner Bros.-First National production; and "Millions in the Air", a Paramount picture.

UPTOWN—Manager Jack Arthur — "The Petrified Forest", with Leslie Howard and Bette Davis, Warner Bros.-First National production.

IMPERIAL—Manager Tom Daley — Charlie Chaplin in "Modern Times", distributed through United Artists.

SHEA'S—Manager Jerry Shea — Edward Everett Horton in "Her Master's Voice", a Paramount feature.

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